

THE NEWSLETTER OF THE IALJS LITERARY JOURNALISM

VOL 11 NO 1

INTERNATIONAL ASSOCIATION FOR LITERARY JOURNALISM STUDIES

WINTER 2017

MEMBERSHIP REPORT

As of December 2016, we are happy to be able to report that the association currently has 137 paid-in-full members. Please note: For all members, the 2017 IALJS membership fees are due by 1 January 2017. See "Membership Payments" at <www.ialjs.org/membership>.

FUTURE IALJS CONFERENCE SITES

The following future IALJS convention venues are confirmed and/or planned:

IALJS-12: University of King's College, Halifax, Nova Scotia, Canada, 11-13 May 2017.

IALJS-13: Austrian Academy of Sciences, Vienna, Austria, 17-19 May 2018.

IALJS-14: Stony Brook University, U.S.A., 9-11 May 2019.

IALJS-15: University of Copenhagen, Denmark, 21-23 May 2020.

IALJS-16: (tba), U.S.A., 13-15 May 2021.

IALJS-17: South Africa or Sweden, 19-21 May 2022 (pending).

IALJS-18: Brussels, Antwerp or Leuven, Belgium, 11-13 May 2023 (pending).

IALJS-19: Santiago, Chile, 23-25 May 2024 (pending).

IALJS-20: Brock University, St. Catharines, Canada, 15-17 May 2025 (pending).

IALJS-21: Poland, 21-23 May 2026 (pending)

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WWW.IALJS.ORG

OUR COLLECTIVE ACHIEVEMENTS

Thinking about 2016.

By Isabel Soares,
Universidade de Lisboa (Portugal)

I don't know if it's the turn of the year or the hibernating Nature around, or maybe it's just me and my somewhat more introspective mood brought forth by winter, but it's at this time of year that I tend to look back at those 300-odd days gone by. Leap years, so the Portuguese say,

carry bad luck but there was nothing unlucky about 2016 for IALJS.

Just very recently a special issue came out of the Famecos journal, Famecos, Mídia, Cultura e Tecnologia (Famecos, Media, Culture and Technology) which is entirely devoted to IALJS, literary journalism

and the 11th IALJS conference that was held precisely at the Famecos college in Porto Alegre, Brazil. Editor Beatriz Dornelles presented the idea of devoting one supplement of the journal (highly ranked by CAPES, the Brazilian Ministry of Education foundation responsible for assessing quality at the post-graduate levels of higher education) to literary journalism, Juan Domingues and António Hohlfeldt, IALJS members and hosts of our last conference, acted as intermediaries with IALJS and we simply jumped on board at the opportunity. The journal is tri-lingual (Portuguese, English and Spanish-Castilian) and the result of this collaboration couldn't make us prouder. A heartfelt thanks to all those who made it possible and a special word

to Beatriz Dornelles for welcoming IALJS to the Famecos journal. I would now like to invite you all to take a look at the journal at <<http://revistaseletronicas.pucrs.br/ojs/index.php/revistafamecos/issue/view/1078>>. There are wonderful pieces by some of our IALJS members and even for the articles written in Portuguese or Spanish there are abstracts in English. How international is that?

Speaking of international, let me tell you about another recently created outlet where it is possible to publish research on literary journalism. TSN, the *Transatlantic Studies Network*, is published

Looking back
on the year just past, we
can safely
say it was a prosperous
year for IALJS

by the Aula María Zambrano de Estudios Transatlánticos and by the E-COM: Grupo de Estudios sobre Comunicación y Sociedad de la Información of the University of Malaga, Spain. The journal, which is interdisciplinary in nature and digital in format, publishes in Spanish, Portuguese, English and French and accepts submissions on communication and information society studies from a multidisciplinary standpoint. For further details, you can take a peak at the journal's site: <<http://transatlanticstudiesnetwork.uma.es/>> and follow the links to the submission guidelines>.

Looking back at 2016, we can safely say it was a prosperous year for IALJS. We had the annual conference in Porto Alegre (Brazil), there were IALJS-dedicated panels at ESSE in Galway (Ireland) and at ACLA in Harvard which

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PRESIDENT'S LETTER

Continued from previous page

prove how the interest in literary journalism research is increasing and how international its dissemination is right now.

The cherry on top of the cake I'm saving for last: *Literary Journalism Studies* having been accepted for inclusion in Thomson Reuters's Emerging Sources Citation Index (ESCI) of the Web of Science (WoS) Core Collection. Indexing an aca-

demic/scientific journal is, to put it mildly, a daunting, time-consuming process. However, indexation is a contemporary form of validating academic/scientific quality. It further boosts the dissemination of an academic field and its merit as one. If I can say this today it is because Miles Maguire took up the task of submitting the application of *Literary Journalism Studies* to Thomson

Reuters, and to him our gratitude.

Leap years bring bad luck, huh? Seems we dodged that unlucky bullet! I wish you all a wonderful 2017 and hope to see you soon wherever literary journalism might take us.

Feliz 2017! / Happy 2017! ♦

OUR IALJS-12 HOST WILL BE THE UNIVERSITY OF KING'S COLLEGE *Located in Halifax, Nova Scotia, the university is Canada's oldest.*

By Megan Ballew, Northwestern University (U.S.A.)

The upcoming IALJS conference will be hosted by University of King's College in Halifax, Nova Scotia.

While some might be worried about the cold in Canada, thankfully the conference is in May, when it will have warmed up



A SPECIAL
PLACE

and attendees will be able to see the fully enjoy the beautiful campus of Canada's oldest university.

University of King's College was founded in 1789 in Windsor, Nova Scotia, 65 kilometers

away from its current location. The founders were Loyalists who moved to Nova Scotia during the American Revolution and who had ties to King's College in New York, later renamed Columbia University.

They decided to establish a new university in Windsor. After a fire erupted in the university's main building in 1920 and burnt it down, King's College was given a grant to rebuild but under the terms of moving the location to Halifax where it is today.

Along with its interesting history, University of King's College has a unique partnership with Halifax's Dalhousie University. Students at King's College can take classes at both schools,



THE LIBRARY BUILDING

The highly
regarded journalism
program
focuses on critical thinking
and writing clearly

know their professors on a personal basis and learn from them both in the classroom and on a personal basis.

King's College well known for this unique academic experience it provides for its students, but even more well known for its humanities program. Students take the Foundation Year Program during which they read and discuss works written during all eras, from ancient to contemporary times. The purpose of this program, as stated on the King's College website, is to "challenge [students] to think about who these people were, how they saw the world in which they lived—and how their thinking and writing might help us understand our own world today."

Continuing with academics, King's College most highly regarded program is journalism. Some of the important skills that the school teaches its journalism students include: conducting deep research, standing up to power, thinking critically, writing clearly, and telling stories

providing both a smaller community and the courses, professors, libraries, and resources of a large research university. King's College is even located in one area of Dalhousie, giving students close access to both schools.

Students enjoy a tight-knit community of just over 1,000 students. With a faculty ratio of 15:1, they are able to get to

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in multiple formats, as stated on the King's College website. During their first years, students learn "the Western world's rich intellectual tradition" in order to better understand how to approach today's society, ideas, and thought processes. Then



students learn specific skills pertaining to journalism such as listening, reporting, researching, interviewing and ethics. The final year prepares students for the world of journalism outside of King's College through an Honor's Project and an internship at a "professional media organization."

University of King's College is an exciting location for IALJS-12 due to its interesting history, unique academic experience, and outstanding humanities and journalism programs. Get ready to return home impressed and enlightened by Canada's oldest university. ♦

THE UNIVERSITY OF KING'S COLLEGE IS THE OLDEST ENGLISH-SPEAKING UNIVERSITY IN THE COMMONWEALTH OUTSIDE THE U.K. FOUNDED BY LOYALISTS IN 1789 IN WINDSOR, NOVA SCOTIA, KING'S RECEIVED A ROYAL CHARTER FROM GEORGE III IN 1802. AFTER A DISASTROUS FIRE IN 1920, KING'S WAS REBUILT IN HALIFAX. ARCHITECT ANDREW COBB'S VISION FOR THE NEW COLLEGE WAS OF A QUADRANGLE OF CLASSICAL STYLE BUILDINGS, IN THE TRADITION OF AN OXBRIDGE COLLEGE. THE MAIN BUILDING, ABOVE, WAS BUILT TO COBB'S DESIGN.

**“Literary Journalism: From the Center, From the Margins”
The Twelfth International Conference for Literary Journalism Studies (IALJS-12)**

**University of King's College
Halifax, Nova Scotia
Canada**

11-13 May 2017



The International Association for Literary Journalism Studies invites submissions of original research papers, abstracts for research in progress and proposals for panels on Literary Journalism for the IALJS annual convention on 11-13 May 2017. The conference will be held at the University of King's College, Halifax, Nova Scotia, Canada.

The conference hopes to be a forum for scholarly work of both breadth and depth in the field of literary journalism, and all research methodologies are welcome, as are research on all aspects of literary journalism and/or literary reportage. For the purpose of scholarly delineation, our definition of literary journalism is "journalism as literature" rather than "journalism about literature." The association especially hopes to receive papers related to the general conference theme, "Literary Journalism: From the Center, From the Margins." All submissions must be in English.

The International Association for Literary Journalism Studies is a multi-disciplinary learned society whose essential purpose is the encouragement and improvement of scholarly research and education in Literary Journalism. As an association in a relatively recently defined field of academic study, it is our agreed intent to be both explicitly inclusive and warmly supportive of a variety of scholarly approaches.

Details of the programs of previous annual meetings can be found at:

<http://ialjs.org/past-ialjs-conferences/>.

I. GUIDELINES FOR RESEARCH PAPERS

Submitted research papers should not exceed 7,500 words, or about 25 double-spaced pages, plus endnotes. Please regard this as an upper limit; shorter papers are certainly welcome. Endnotes and bibliographic citations should follow the *Chicago Manual of Style*. Papers may not be simultaneously submitted to any other conferences. Papers previously published, presented, accepted or under review are ineligible. Only one paper per author will be accepted for presentation in the conference's research sessions, and at least one author for each paper must be at the convention in order to present the paper. If accepted, each paper presenter at a conference Research Session may be allotted no more than 15 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment in MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax, and e-mail of the lead author.
- (c) Also include a second title page containing only the paper's title and the paper's abstract. The abstract should be approximately 250 words in length.
- (d) Your name and affiliation should *not* appear anywhere in the paper [this information will only appear on the first title page; see (b) above].

II. GUIDELINES FOR WORK-IN-PROGRESS PRESENTATIONS (ABSTRACTS)

Submitted abstracts for Work-in-Progress Sessions should not exceed 250 words. If accepted, each presenter at a conference Work-in-Progress session may be allotted no more than 10 minutes. To be considered, please observe the following guidelines:

- (a) **Submission by e-mail attachment using MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Include one separate title page containing title, author/s, affiliation/s, and the address, phone, fax and e-mail of the lead author.
- (c) Also include a second page containing only the work's title and the actual abstract of the work-in-progress. The abstract should be approximately 250 words in length.

III. GUIDELINES FOR PROPOSALS FOR PANELS

- (a) **Submission by e-mail attachment in MS Word is required**. No other format or faxes or postal mail submissions will be accepted.
- (b) Panel proposals should contain the panel title, possible participants and their affiliation and e-mail addresses, and a description of the panel's subject. The description should be approximately 250 words in length.
- (c) Panels are encouraged on any topic related to the study, teaching or practice of literary journalism. See <http://ialjs.org/mission-statement/>.

IV. EVALUATION CRITERIA, DEADLINES AND CONTACT INFORMATION

All research paper submissions will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; writing quality and organization; and the degree to which the paper contributes to the study of literary journalism. Similarly, abstracts of works-in-progress and panel proposals will be evaluated on the degree to which they contribute to the study of literary journalism. All submissions will be blind-juried, and submissions from students as well as faculty are encouraged.

Please submit research papers or abstracts of works-in-progress presentations to:

Prof. Josh Roiland, University of Maine, Orono (U.S.A.)
2015 Research Chair; e-mail: <joshua.roiland@maine.edu>

Please submit proposals for panels to:

Prof. Rob Alexander, Brock University (Canada)
IALJS Program Co-Chair; e-mail: <ralexand@brocku.ca>

Deadline for all submissions: No later than 1 December 2016

For more information regarding the conference or the association, please go to <http://www.ialjs.org> or contact:

Prof. Isabel Soares, Universidade de Lisboa (Portugal)
IALJS President; e-mail: <isoares@iscsp.ulisboa.pt>

Prof. Thomas B. Connery, University of St. Thomas (U.S.A.)
IALJS First Vice President; e-mail: <tbconnery@stthomas.edu>

Prof. Rob Alexander, Brock University (Canada)
IALJS Second Vice President; e-mail: <ralexander@brocku.ca>

Prof. Bill Reynolds, Ryerson University (Canada)
IALJS Treasurer; e-mail: <reynolds@ryerson.ca>

Prof. David Abrahamson, Northwestern University (U.S.A.)
IALJS Secretary; e-mail: <d-abrahamson@northwestern.edu>

Prof. John S. Bak, Université de Lorraine (France)
Founding IALJS President; e-mail: <iohn.bak@univ-lorraine.fr>

2017 IALJS CONVENTION REGISTRATION FORM 11-13 May 2017 University of King's College School of Journalism, Halifax, Nova Scotia, Canada			
1.a. PRE-REGISTRATION FEES (MUST BE POSTMARKED ON OR BEFORE 31 MARCH 2017)			Please indicate the applicable amounts:
Current IALJS Member – \$120		(rate for those already having paid their 2017 dues)	
Current IALJS Member retired – \$100		(rate for those already having paid their 2017 dues)	
Student – \$5		(rate for those already having paid their 2017 dues)	
Student – \$30		(Includes a one-year IALJS membership)	
Non-IALJS member – \$170		(Includes a one-year IALJS membership)	
Spouse/Partner – \$50		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
1.b. REGISTRATION FEES POSTMARKED AFTER 31 MARCH 2017 (Note: Meals & special events may not be available to those who register after 31 March 2017)			
Current IALJS Member – \$155		(rate for those already having paid their 2017 dues)	
Current IALJS Member retired – \$135		(rate for those already having paid their 2017 dues)	
Student – \$30		(rate for those already having paid their 2017 dues)	
Student – \$55		(Includes a one-year IALJS membership)	
Non-IALJS member – \$205		(Includes a one-year IALJS membership)	
Spouse/Partner – \$85		(This fee is required only if a spouse will be attending scheduled research sessions and/or panels)	
1.c. ON-SITE REGISTRATION – \$180 for IALJS members, \$230 for non-members (includes a one-year IALJS membership). NOTE: Meals & special events may not be available to those who register on site.			
2. SPECIAL EVENTS: Please indicate the number of meals required next to each item below			
		Number of meals needed:	
		Regular	Vegetarian
Conference Banquet (Friday evening)	Number attending x \$60		
Make registration checks payable to “IALJS”			TOTAL ENCLOSED:
Please return completed form with a check or bank transfer payable to “IALJS” to >>> To register on-line via PayPal, see “Conference Payments” at WWW.IALJS.ORG	BILL REYNOLDS, IALJS Treasurer School of Journalism Ryerson University 350 Victoria St., Toronto, Ontario M5B 2K3 CANADA Tel: +01-416-979-5000 x6294 Fax: +01-416-979-5216 reynolds@ryerson.ca	For a reservation at the convention hotel, Lord Nelson Hotel Special IALJS rate, incl. tax (single/double: C\$186, US\$142). To register, mention group ID “35942” when calling +1-800-565-2020, sending an e-mail to < ask@lordnelsonhotel.com > or visiting https://res.lordnelsonhotel.com/booking/default.aspx?Group=35942	
3. REGISTRATION INFO			
Name:			
University			
School, Department			
City, State, Zip, Country			
Phone			
E-mail Address			

IALJS/ESSE SESSION IN GALWAY, IRELAND

The panel examined the ways in which literary journalism carries within it the very DNA of the early narratives of the immigrant experience.

By John S. Bak, Université de Lorraine (France)

As it has done in previous years (Aarhus, 2008; Turin, 2010; Istanbul, 2012; Košice, 2014), the IALJS sponsored a round table at the biennial congress of the European Society for the Study of English. This year, the congress was held at the National University of Ireland in Galway, and the panel's theme was "Literary Journalism and Immigration: A Stranger in a Strange Land."



IALJS
OUTREACH

Co-convened by David Abrahamson and myself, the round table included

the participation of Hendrik Michael (PhD student, University of Bamberg, Germany), Isabelle Meuret (Associate Professor, Université Libre de Bruxelles, Belgium) and Hania A.M. Nashef (Associate Professor, American University of Sharjah, United Arab Emirates).

Literary journalism can be the best vehicle to tell a certain kind of story that reporting often neuters of its emotional appeal and literature inevitably elevates to universal heights that efface its individualistic nature. It can be argued that the *cause célèbre* of the last few decades—and particularly within the last year—has been immigration, the ineluctable endgame of colonialist agendas. The discourse is global, poignant and often marked by nativism, racism and even violence. The session focused on ways in which a variety of national traditions of literary journalism have dealt with the immigrant experience, in particularly on how various perspectives (both by individual authors and in national traditions) have explored what

it means to be—or, perhaps more importantly, to be viewed by others as—a stranger in a strange land.

All modern literary journalism carries within it the very DNA of early immigrant journalism. During the 19th century, when the popularity of Zola's naturalism had reached the American shores, writers of fiction and nonfiction alike used its methods of verisimilitude to capture the harsh realities of city life as experienced by poor immigrants from the Bowery to Five Points to the Lower East Side. From Jacob

Immigration
is inspired
by a sense of hope, a
leitmotif of most
modern literary journalism

Riis's New York to Jack London's East London, early literary journalism scoured the lives of immigrants, for in their stories lay the truths about immigrant life in the West. *How the Other Half Lives* and *People from the Abyss*, both written from the center about marginal immigrant lives (though Riis was himself a Danish immigrant), later influenced literary journalism from immigrants themselves: Lithuanian Abraham Cahan's "Can't Get Their Minds Ashore," Mexican Luis Alberto Urrea's *Devil's Highway*, and Indian Suketu Mehta's *Maximum City*

(the last two finalists for the 2005 Pulitzer Prize in nonfiction), to name just a few.

Today, immigration remains a dominant subject of literary journalism, including Maxine Hong Kingston's *The Woman Warrior* about 20th-century experiences of Chinese-Americans living in the U.S. in the shadow of the Chinese Revolution, Ted Conover's report on Mexican immigrants in *Coyotes*, or Dave Eggers's *What is the What* about a Sudanese refugee's flight to safer climes. In short, literary journalism is, though hardly exclusively, nearly always about immigrants and immigration. The reasons why are several.

First, immigration inspires hope, a leitmotif of most modern literary journalism. Western readers love stories of triumph, especially of those who have faced overwhelming odds. Consider Richard Preston's 1992 piece for the *New Yorker* entitled "The Mountains of Pi" about the Chudnovsky brothers' building of a supercomputer in their apartment from mail-order parts. There is something germane to the Cinderella myth in most pieces of literary journalism. But not all of the Cinderellas get to the ball, since the stories of these immigrants who succeed are, in reality, far outweighed by those that never get told or which are less buoyant in

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spirit.

Second, it instills humility—and fear. Readers empathize with the harsh voyages immigrants undertake to find a safe haven and with the difficult living conditions they often find there. But which safe haven? That question has become particularly heated since the recent waves of immigrants from Syria and Northern Africa to Europe. Surely not “our” shores: we hear it almost daily in the speeches of a Donald Trump, a Boris Johnson, a Nigel Farage, or a Marine Le Pen that immigrants bring undesirables to our cities and villages. Certain stories, from the single photo of a boy washed up on the Turkish beach to the tales of young girls encountering near daily rapes during their trek from Syria to Europe, have countered their jingoisms, but the West has grown a little immune to their daily tragedies, if not also a little frightened by the implications behind the exodus and the diaspora of an Islam growing increasingly hostile toward Occidentalism. Some in the media have combated these terror tropes with more positive images of immigrant assimilation, and literary journalism has surely been at the forefront of that movement.

Third, it brings about catharsis. As much as they like an underdog victory, Western readers are moved by stories of

those who have tragically succumbed. It provides emotional release, if not also a needed cautionary tale against the taking for granted of all that we have to be thankful for. But reading about these shattered lives on iPads and Kindles, while sipping a latté on a Starbuck’s couch, challenges literary journalism’s commitment not just to report on life’s injustices but to change them as well. As I write this, the “jungle” still exists in Calais, boats are still capsizing in the Mediterranean and columns of immigrants are still blocked at the Turkish

Literary
journalism and immigration
are entwined,
and the roundtable examined
where, how and why

border. Exoticism can change policy as much as it sells books (recall Riis’s impact on reforms to New York’s working-class housing), but literary immigration journal-

ism flirts with the *Othering* that theorists from Edward Said to Homi Bhabhi have warned us against celebrating.

Literary journalism and immigration are thus inextricably entwined, and this roundtable—proposed, ironically enough, months before the wave of immigrants from Syria and Northern Africa began arriving on European shores—examined where, how and why. We began by addressing these heuristics per Marta Caminero-Santangelo’s 2012 essay “Narrating the Non-Nation: Literary Journalism and ‘Illegal’ Border Crossings,” wherein she writes:

The authors of the border-crossing texts ... clearly seek to intervene in this strident narrative of immigration as a threat to the existence of the nation by offering alternative narratives in which undocumented people are not imagined, first and foremost, as “aliens.” These texts offer counter-discourses, reframing the story of immigration in terms that tend to shift the focus from the borders of “our” imagined community, to construct alternative notions of ethical communities. As works of literary journalism, these accounts capitalize on a culture in which “life narratives” have become not only instrumental in discourses on human rights, but also eminently market-

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THE IALJS/ESSE SESSION AT THE NATIONAL UNIVERSITY OF IRELAND IN GALWAY, IRELAND WAS THE VENUE OF AN ACTIVE EXCHANGE OF IDEAS ABOUT THE RELATIONSHIP BETWEEN LITERARY JOURNALISM AND IMMIGRATION. PICTURED AT LEFT, FROM RIGHT TO LEFT, ARE THE CONVENERS, DAVID ABRAHAMSON (NORTHWESTERN UNIVERSITY, U.S.A.), JOHN BAK (UNIVERSITÉ DE LORRAINE, FRANCE), AND THE PRESENTERS, ISABELLE MEURET (LIBRE UNIVERSITÉ DE BRUXELLES, BELGIUM), HENDRIK MICHAEL UNIVERSITY OF BAMBERG, GERMANY) AND HANIA A.M. NASHEF (AMERICAN UNIVERSITY OF SHARJAH, UNITED ARAB EMIRATES).

IALJS/ESSE Continued from previous page

able The current popularity of life writing suggests the degree to which these books might be instrumental in advocacy by reaching privileged readers (in this case, U.S. citizens) with the power to affect the course of policy through voting, campaign contributions, protests, e-mails to congressional representatives, and other forms of pressure. It is precisely the question of what role these texts might play in a larger project of soliciting readers to such forms of pro-immigrant civic responses, in our age of heightened nationalist rhetoric, that [she wishes] to address, ... noting how, despite obvious pro-immigrant sympathies, such texts might reinstate a problematic politics of place that diffuses a sense of urgency and crisis needing address.

Is literary journalism on immigration, then, ultimately helping or hurting the immigrants it purports to serve? Hania Nashef opened the debate by looking at the immigration problem of being a stranger in one's homeland, specifically during times of occupation. Over time, the individual begins to feel a sense of alienation towards the place and the people themselves. The land is no longer recognizable. She spoke about Palestinian writer Raja Shehadeh, whose non-fiction prose works, *Occupation Diaries* and *When the Bulbul Stopped Singing*, are based on his diaries under occupation.

Shehadeh kept these diaries to meticulously document both the mundane and the major events occurring in and around his hometown during times of siege, noting the impact the political situation had on normal citizens. He writes about how the disruption of life alienates people from their culture and environment. The land itself undergoes vast changes under occupation, and the people no longer recognize its geography. The resultant feeling of being a stranger is thus both internalized and externalized. The person becomes an exile within the his own homeland.

Hendrik Michael described the problems of how German mass media has reported the current migration crisis, where German literary journalism has

provided an alternative discursive strategy to reporting on the issue. He dealt with three reportages that employ strategies of literary journalism, stunt-reporting and sensational journalism:

- Carolin Emcke's "Willkommen in Deutschland," which appeared in Germany's prestigious weekly *Die Zeit* in February 2014, where the reporter follows (or tries to keep track of) three groups of refugees after they have become absorbed in the German asylum system.
- Wolfgang Bauer's "Vor uns liegt das

Is saturation reporting
a viable way to
look at the immigration crisis
when the reporter
can always drop his disguise?

Glück," which appeared in *Die Zeit* in July 2014, where Bauer assumes the identity of a refugee from the Caucasus and accompanies a group of Syrian refugees in their failed attempt to make it from Egypt to Italy by boat.

- Paul Ronzheimer's "Flucht aus der Hölle," which appeared in *Bild* in August 2015, where the reporter streamed via Periscope his two-week trek with Syrian refugees on the infamous Balkan route.

Grounding his analysis in Critical Ethical Narratology (Berning), Hendrik focused on the dimensions of narrative situation, narrative time, character-spaces, and narrative bodies per each of the stories. Within these categories, he examined how the selected reportages can operate as motor forces of journalistic worldmaking, affecting value construction that illustrates ethical, professional, and political judgments of journalists as well as creating conditions for readers to carry out a mor-

al-intellectual probing of the issue.

Hendrik also spoke about the realm of epistemic responsibility, that is, how journalists deal with the information they have gathered about immigration through various methods of journalistic research (Morton). Is this kind of saturation reporting, he inquired, a viable strategy of reporting on the migration crisis, especially when the reporter can, when danger approaches, drop his disguise as a migrant and profess his true identity as western journalist, as Bauer had done when he found himself in prison following a failed flight attempt which he was covering incognito? How can epistemic responsibility become more prevalent in media coverage as a discursive alternative that is more immune to shifts in popular opinion, potentially creating a more reflected and stable approach to worldmaking through journalism?

To follow up on Hendrik's discussion of the migrant crisis in the German press, Isabelle Meuret spoke about a multimedia project called *Réfugiés*, developed by the German-French broadcaster Arte. Integrating television and the internet, but also print media, the project was devised as a collaboration between journalists and artists (writers, graphic novelists, photographers, filmmakers), who were determined to document the refugee crisis. In particular, she looked at their work done on the Calais "Jungle," but also touched on "Fractured Lands," by Scott Anderson (NYT, Part V: "Exodus"), "Refuge" (*Washington Post*), and "The Refugee Crisis" (*Granta*). After briefly contextualizing and presenting the Arte project, she examined



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IALJS/ESSE *Continued from previous page*

some of these productions through three different prisms: terminology, emotions, and storytelling.

Last year, a plethora of terms was used in the U.K. press to describe refugees: asylum seekers, migrants, but also “cockroaches” (*The Sun*). Politicians (including David Cameron) were vilified for labeling migrants a “swarm” of people, and for ramping up their rhetoric to shape our perception of the crisis. Defense Secretary Michael Fallon used metaphors such as “swamp,” which echoed Margaret Thatcher’s own words on immigration back in 1978, and even Enoch Powell’s “River of Blood” speech ten years earlier. To this lexical escalation into catastrophe, artists and journalists responded with stories and characters, narratives and faces. Refugees define themselves as *apatrides*, *boudoins* (French), she noted, thereby highlighting their roots as much as their routes. The project thus provides a depth of field which is absent from other discourses on the refugee crisis. In the introduction to *Réfuégiés* film director Régis Wargnier explains how refugees are always lowering their gaze, due to exhaustion, a sense of modesty and the fear of what lies ahead. Hence this invitation to look at their reality, and beyond.

There is much discussion on emotions in both journalism and social science today. The etymology of emotion indicates that it first meant “a (social) moving, stirring, agitation,” before it referred to feelings. Running counter to any emotional freezing, this dual articulation of emotion and agitation nicely dovetails attachment and engagement. Alfredo Cramerotti’s “aesthetic journalism” (2009), for instance, takes readers “beyond contemplation”; it invites questions rather than provides answers. Stylistic devices are used in literary journalism to “move” the readers, and “make them move,” although the emphatic engagement that should ideally eventuate in communicative action (Habermas) is difficult to measure or anticipate. Chris Peters makes the case for “a more social, less physiological conception of emotion,” which should be considered as “the subject’s immediate contact with the world” (Barbalet), rather than as thoughts or explanations about their experiences. And Micchiche believes

that emotions emerge in relations; they are “inseparable from actions ... from lived experience.” They are not “free agents” (Kuby) but are “performed dialogically.” Emotions thus produce narratives through collusions or collisions between people, which helps understand the aesthetic and ethic impact of reportage.

Finally, Isabelle said, these stories are told in words and images (photographs, illustrations). Warburg’s concept of survival (*Nachleben*) and figures of pathos (*Pathosformeln*), as well as Zelizer’s work on photography, provide keys to shape and make sense of emotions. The refugees’ stories (cf. *microstorias*, *Alltagsgeschichte*) are fragments of felt life in encampments; they are steeped in experience, and good candidates for an *écriture-vérité*, a term she derived from Morin’s *cinéma-vérité*, which he defines as a technique to represent and problematize reality, but also to create “a brotherhood of men” (*cinéma de la fraternité*). Hélène Wallenborn also insists that stories are not just about facts; words shape reality and show that different stances are possible. Likewise, Susan Greenberg argues that the choice of *le mot juste* is an ethical act, not a mere stylistic concern. As such, they can lead to a fuller and deeper picture of that reality, which is precisely the purpose of *Réfuégiés*.

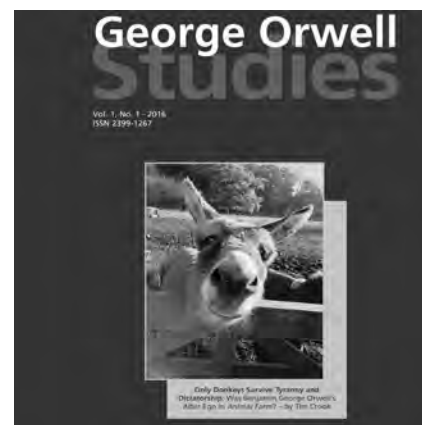
For two hours, including the lively debate that ensued, the panelists presented their ideas about the paradoxical role literary journalism has played, and continues to play, in reporting about immigration. Audience members contributed several questions and comments, adding further the richness of the session. Among the ideas discussed were the problematic image-text-semantics often used in reporting on immigration (e.g., the drowned Syrian boy, Alan Kurdy) and whether or not this use of explicit imagery contributed to readers’ and even journalists’ desensitization to the immigrants’ plight, once the initial shock wore off.

Rendez-vous for the ESSE’s next IALJS-sponsored round table for August 2018 in the Moravian city of Brno (Czech Republic, or Czechia). Mark your calendars now and be on the lookout for our Call for Participants. ♦

NEW JOURNAL DEVOTED TO GEORGE ORWELL

A new, peer-reviewed, bi-annual academic journal focused to the life and works of George Orwell.

George Orwell Studies is co-edited by Richard Lance Keeble, chair of the Orwell Society and Professor of Journalism at the University of Lincoln, and John Newsinger, Professor of History at Bath Spa University. The launch issue is a bumper 158 pages! Articles include ‘Orwell, Poland and Polish Exiles in Paris and London’, by Krystyna Wieszcze; ‘George Orwell’s Conrad’, by Douglas Kerr; ‘Orwell and the Anarchists’, by David Goodway; ‘Only Donkeys Survive Tyranny and Dictatorship: Was Benjamin George Orwell’s Alter Ego in Animal Farm?’, by Tim Crook; ‘“The End was Contained in the Beginning”: Orwell’s Kyauktada and Oceania’, by Firas A. J. Al-Jubouri; ‘The Lesser Evil’: Orwell and America’, by John Newsinger; ‘The Edges of the Empire: The Symbolism of Bladed Weapons in Orwell’s Burmese Days’, by Don Arp, Jr.; and ‘The Poet Who Wanted to Shoot an Elephant’, by Gerry Abbott – plus book reviews and news. The journal carries a range of genres: short polemical pieces, articles of around 3,000 words, peer-reviewed papers of around 6,000 words, interviews, book and film reviews and news. Abstracts of 200 words for proposed pieces for issue No. 2 should be sent to Professor Keeble at <rkeeble@lincoln.ac.uk> by 1 February 2017. Annual subs for the two issues are £25 including post and package. For Europe, the price is £28 and for the rest of the world the price is £30. Send cheques (made out to Abramis Academic) to Journals Fulfillment Department, Abramis Academic, ASK House, Northgate Avenue, Bury St Edmunds, Suffolk, IP322 6BB. Full details are available at <<http://www.abramis.co.uk/george-orwell-studies>>.



LITERARY JOURNALISM IN RUSSIA

Reflections from a week-long seminar at St. Petersburg State University.

By John Hartsock, State University of New York College at Cortland (U.S.A.)

"But to me it's a short story. I don't see how it can be journalism." I could understand the frustration of the Russian student in the journalism program at St. Petersburg State University in St. Petersburg, Russia. "But the difference from the way we so often think



AROUND THE
WORLD

of a short story is that this is true. It's not fiction. These are real people with real names in real places in real times," I said.

Her brow furrowed for a moment in what looked to me like perplexity. But then there was a kind of initial, tentative understand-

ing as she nodded her head slightly in thought: Yes, why can't you have a short story, except that it is all true, it is all factual? Or why can't you have a novel and it is all true?

Such was one of the responses to the notion of a literary journalism

that is narrative, or tells a story in the conventional sense of storytelling, when I lectured for a week in October at St. Petersburg State University.

I went as part of Stony Brook University's Russia Program. It had been nearly 25 years since I was last in Russia, when I reported on the collapse of the Soviet Union for several publications and did a Fulbright at Kiev State University. At St. Petersburg State, Russia's oldest university, I gave lectures on literary journalism and participated in a roundtable

I had long been
interested
in the Russian
equivalent of
narrative literary journalism

discussion of journalism. One thing had not changed from 25 years ago: While the stores were now full of food and consumer goods, the name calling continued. Just the week before I arrived the *New York*

Times editorial board declared Russia an "Outlaw State." So, what had once been the "Evil Empire" (according to Ronald Reagan) was now the "Outlaw State." I asked my Russian friends how it felt to be "outlaws."

They shrugged their shoulders and laughed.

I had long been interested in the Russian equivalent of a narrative literary journalism. And the student's response to reading the article "Baby's Birth Broke the Speed Limit," which originally appeared in the *Wichita Eagle*, reminded me that I had, as an American, to be cautious about imposing my notions of literary journalism. Indeed, the experience reminded me that characterizations of genres are in many ways the least important part of the discussion, merely reflecting their cultural construction, and rather that what we detect are commonalities in the way a discourse is constructed no matter what it is called. The way we identify genres, "short story," for example, can impose a set of blinders. Consider also other designations for forms similar to narrative literary journalism, such as the Cuban *crónica* and *testimonio*.

So my Russian student saw a short story in the tradition of Chekhov, while I saw in it an example of a narrative literary journalism. Nor was the student wrong. But I don't think I was either. Despite our differences in terminologies, we jointly detected commonalities in the *Wichita Eagle* account of a woman giving birth in the front seat of her car as her husband speeds to the hospital, certainly a universal theme that just about anyone can relate to.

I came across this uncertainty of genre repeatedly—by uncertainty I mean the different cultural perspectives we brought to assessing what I see as "literary journalism." When I asked one Russian academic how she would characterize the work of Svetlana Alexievich, the Belarusian author who won the Nobel Prize for Literature last year for her work which I



RUSSIA *Continued from previous page*

have viewed as literary journalism, she said, “I think it would be called documentary.” And I can see why. She is right, since after all there is that documentary element to Alexievich’s work—and in narrative literary journalism. But I don’t think either of us are necessarily wrong. It’s the commonalities that matter, and not the blinders we impose.

While I arrived in Russia open to different interpretations, I was surprised at how the state of understanding non-fiction prose shaped like a conventional fictional short story or novel seemed largely a blank in Russia. Or could we have been speaking a cross purposes? But I encountered little appreciation of the Russian narrative *ocherk* that rose to some prominence during the relatively liberal period in literary circles immediately after the Russian Revolution. Nor did I detect an awareness of the physiology, also characterized in Russian as the *fiziologicheski ocherk*, popularized by Nikolai Nekrasov

in his *Physiology of Saint Petersburg* of 1845. Its origins lay in France in the previous two decades. But I detected little awareness of these earlier Russian forms.

“Maybe this is something we need to reconsider,” observed Svetlana Bodrunova, director of the international master’s program in journalism at St. Petersburg State. And yet in St. Petersburg there was more awareness of such a tradition in the United States in the form of the New Journalism of the 1960s and 1970s. Many of the students did know Truman Capote’s *In Cold Blood*. And from past experience (25 years ago), I knew that it was translated in the Soviet Union as an example of the moral decay of the United States (a point that is not easy to disprove, although I don’t think I’ve known of a country that didn’t have moral decay except, perhaps, for Lichtenstein and San Marino).

There was also an awareness of Tom Wolfe’s *The Electric Kool-Aid Acid Test*, and especially the ultimate Gonzo, Hunter S. Thompson. I gave a lecture at a bookstore along the Neva River,

which flows through the city, and when I mentioned Thompson there were these knowing looks and mischievous smiles on the faces of a number of young people. Frankly, it was like the look many

of my American students reflect when discussing Thompson. And, except for the language, I wouldn’t be able to tell them apart because after the lecture was over they were all twittering on their iPads.

I later learned that a course on the American New Journalism is taught in the Faculty of Philology, or what we call “literature” in the U.S. I wonder how many literature departments in the United States teach a course in the New Journalism? Or in any kind of journalism that can be considered literary?

I asked students if they were aware of any such writing in Russia. One student said that there is a police reporter in Moscow known for writing crime stories in such a manner. Unfortunately, I did not get the reporter’s name.

Of course, this is what international exchange is about—learning to understand commonalities we may not have recognized before. Only then can we better understand the differences. ♦



TEACHING TIPS *Continued from Page 20*

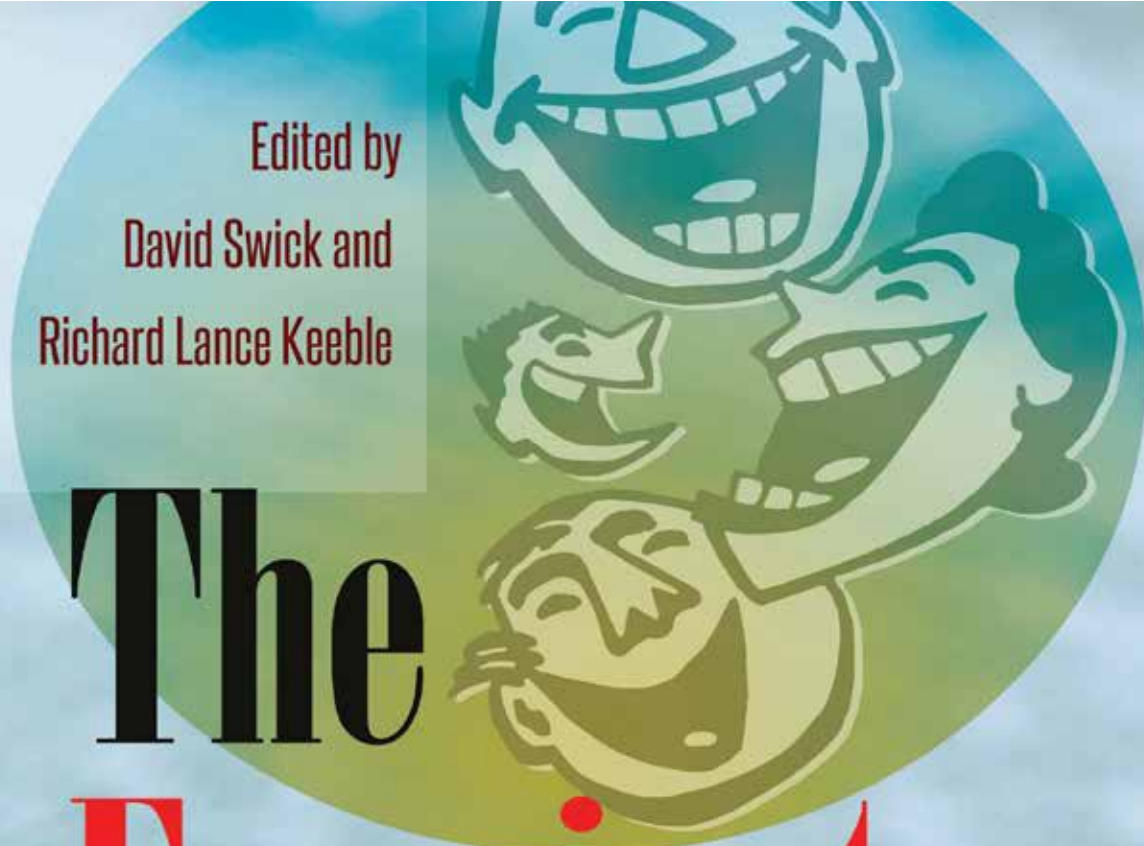
production around the world. It became famous for being intentionally used in cinema productions and, as part of the social imagination, is also spontaneously experienced in real life.

Journalism lacks a perspective that combines the real and the imaginary, useful to obtain a better understanding of

the human being. The commitment of the journalist involves observation and reflection of world, so that, realizing it, can express it. As new knowledge is added to the formation of journalists, the production of reports begins to transcend the daily news in search of connections and significance that increase the awareness

we have of reality. So the probability of arising humanized, critical and transformative texts increases. Hitching psychology and mythology to journalism is for those who believe that the narrative of a life, when good, has the power to transform this and others’ lives. ♦

Edited by
David Swick and
Richard Lance Keeble



The Funniest Pages

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ON HUMOR
IN JOURNALISM

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NEW OXFORD FELLOWSHIP FOR LITERARY JOURNALISM

When one explores beyond borders, it's clear that literary journalism is a global genre.

By Susan Greenberg, Roehampton University (U.K.)

A prestigious new fellowship at Worcester College, Oxford, has opened up for scholars interested in literary journalism. The first appointment for the Steven Isenberg Fellowship took up her post in October 2016, for a three-year period.



Lisa Mullen, a former journalist, will be working on both the fiction and the journalism of George Orwell.

"This fellowship is a wonderful opportunity for me to bring the different elements of Orwell's corpus together in one project," Mullen said. "I think there are

some interesting questions to ask about how his work intersects with definitions of literary journalism – to what extent did he think of his own journalism as having a literary afterlife, for instance?"

The fellowship—its full name is the *Steven Isenberg Junior Research Fellowship in 20th Century British or American Fiction or Literary Journalism*—offers scholars a stipend of £22,030 per annum with live-in accommodation, to pursue research "at an advanced level" in the field, leading to publication and other forms of dissemination. Candidates should have completed a doctorate in the three-year period before the award is made. The next one will begin in October 2019, with applications due the previous August.

The award sponsor, Steven L. Isenberg, has had a long career spanning government, law, newspapers, university and nonprofit leadership, including

the PEN American Center. He currently teaches at Berkeley, Texas, Yale and Davidson, focusing on war literature, British and American novels and Literary Journalism. The latter is a long-standing interest; when he was at PEN, Isenberg says, he persuaded ESPN to create two awards for literary sports writing.

Isenberg studied at Worcester College, Oxford in the 1960s and is now an Honorary Fellow of the college, giving occasional talks there. "The inspiring

friends," Isenberg told the IALJS. "When it came to creating the Junior Fellowship, I asked and Worcester happily agreed to add Literary Journalism because there are so many good works" in that genre.

Mullen, the first fellow, took a PhD at Birkbeck and had an ISSF Wellcome Trust research fellowship in medical humanities.

The expected principal published work that will result from her Worcester fellowship will be a book provisionally titled *Orwell Unwell: Pathology and the Medical Imaginary in the Fiction and Journalism of George Orwell*.

"The idea broadly is to use some of the methodologies of medical humanities as a way of opening up new perspectives on Orwell's thought and the intersections between his journalism, fiction and documentary books," says Mullen. "Before I returned to academia I worked as a journalist myself, writing on arts and culture, so I hope I can bring that experience to bear on my Orwell research."

For enquiries about the fellowship, please contact Dr. Ilaria Gualino, PA to the Provost, Worcester College, Oxford, OX1 2HB, U.K. <ilaria.gualino@worc.ox.ac.uk>; phone +44-01865-278362. ♦

The grantor,
Steven Isenberg, studied
at Worcester
College, Oxford in the
1960s

force for the Junior Fellowship was my experience from 1964 to 1966 reading a second B.A. in English with Christopher Ricks, who has become the very best of



"A valuable, sophisticated, and provocative book that will appeal to scholars in journalism studies and literary criticism and a good complement to Hartsock's earlier work."

—John C. Nerone,
editor of *Last Rights:
Revisiting Four Theories
of the Press*

MAKES THE CASE FOR NARRATIVE LITERARY JOURNALISM AS A DISTINCT AND VALUABLE GENRE

Literary Journalism and the Aesthetics of Experience

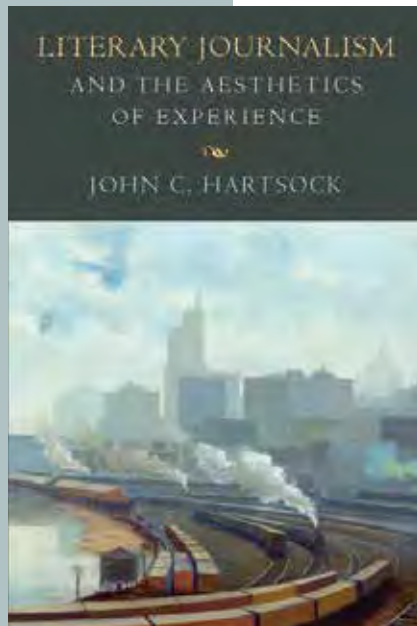
JOHN C. HARTSOCK

Proponents and practitioners of narrative literary journalism have sought to assert its distinctiveness as both a literary form and a type of journalism. In *Literary Journalism and the Aesthetics of Experience*, John C. Hartsock argues that this often neglected kind of journalism—exemplified by such renowned works as John Hersey's *Hiroshima*, James Agee's *Let Us Now Praise Famous Men*, and Joan Didion's *Slouching Towards Bethlehem*—has emerged as an important genre of its own, not just a hybrid of the techniques of fiction and the conventions of traditional journalism.

Hartsock situates narrative literary journalism within the broader histories of the American tradition of "objective" journalism and the standard novel. While all embrace the value of narrative, or storytelling, literary journalism offers a particular "aesthetics of experience" lacking in both the others. Not only does literary journalism disrupt the myths sustained by conventional journalism and the novel, but its rich details and attention to everyday life question readers' cultural assumptions. Drawing on the critical theories of Nietzsche, Bakhtin, Benjamin, and others, Hartsock argues that the aesthetics of experience challenge the shibboleths that often obscure the realities the other two forms seek to convey.

At a time when print media appear in decline, Hartsock offers a thoughtful response to those who ask, "What place if any is there for a narrative literary journalism in a rapidly changing media world?"

JOHN C. HARTSOCK is professor of communication studies at SUNY Cortland. He is author of *A History of American Literary Journalism: The Emergence of a Modern Narrative Form* (University of Massachusetts Press, 2001), which won the History Award of the Association for Education in Journalism and Mass Communication and the "Book of the Year Award" of the American Journalism Historians Association.



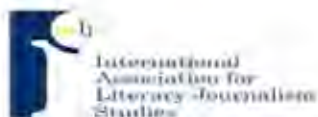
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January 2016



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TUniversidade de Lisboa
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Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.ulisboa.pt

FIRST VICE PRESIDENT

Thomas B. Connery
University of St. Thomas
Department of Communication and Journalism
2115 Summit Ave.
St. Paul, MN 55105
U.S.A.
w/+1-651-962-5265, h/+1-651-647-0048, fax/+1-651-962-6360
tbconnery@stthomas.edu

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Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralexander@brocku.ca

TREASURER

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-535-0892
reynolds@ryerson.ca

SECRETARY

David Abrahamson
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

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Joshua Roiland
University of Maine
Department of Communication and Journalism + Honors College
416 Dunn Hall
Orono, ME 04469
U.S.A.
h/+1-314-550-9156
joshua.roiland@maine.edu

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Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralexander@brocku.ca

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Ashlee Nelson
Victoria University of Wellington
School of English, Film, Theatre and Media Studies
Wellington 6140
NEW ZEALAND
ashlee.nelson@vuw.ac.nz

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John Bak
Université de Lorraine
Centre de Télé-enseignement Universitaire (CTU), 42-44, avenue de la Liberation, B.P. 3397
54015 Nancy
FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

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Lisa Phillips
State University of New York at New Paltz
Department of Digital Media and Journalism
New Paltz, NY 12561
U.S.A.
w/+1-845-257-3573
phillipl@newpaltz.edu

CHAIR, ACLA ORGANIZING COMMITTEE

Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralexander@brocku.ca

CO-CHAIRS, CONFERENCE PLANNING COMMITTEE

Hilde van Belle
Katholieke Universiteit Leuven
Campus Antwerpen
Sint-Andriesstraat 2 / 2000 Antwerp
BELGIUM
w/+32-3-206-0491
hilde.vanbelle@lessius.eu

David Abrahamson
Northwestern University
Medill School of Journalism, 1845 Sheridan Rd.
Evanston, IL 60208
U.S.A.
w/+1-847-467-4159, h/+1-847-332-2223, fax/+1-847-332-1088
d-abrahamson@northwestern.edu

CHAIR, GRADUATE STUDENT COMMITTEE

Jael Del Pilar Rincon Blanco
Royal Melbourne Institute of Technology
Engagement & Vocational Education/Marketing
Melbourne, Victoria 3000
AUSTRALIA
W/ +61-3-9925-5009
s3314877@student.rmit.edu.au

MEMBERS, NOMINATING COMMITTEE (includes FIRST VICE PRESIDENT)

Rob Alexander
Brock University
Department of English Languages and Literature
St. Catharines, Ontario L2S 3A1
CANADA
w/+905-688-5550 x3886
ralexander@brocku.ca

Isabelle Meuret
Université Libre de Bruxelles
Campus du Solbosch, ULB CP123, avenue F.D. Roosevelt 50
1050 Bruxelles
BELGIUM
w/+32-(0)2-650-4061, fax/+32-(0)2-650-2450
imeuret@ulb.ac.be

WEBMASTER

Nicholas Jackson
804 Anacapa Street
Santa Barbara, CA 93101
U.S.A.
cell/+1-815-341-8122
nicholas.b.jackson@gmail.com

MEMBERS, AWARDS COMMITTEE

Isabel Soares (chair)
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430
isoares@iscsp.ulisboa.pt

Hilde van Belle
Katholieke Universiteit Leuven
Campus Antwerpen
Sint-Andriesstraat 2 / 2000 Antwerp
BELGIUM
w/+32-3-206-0491
hilde.vanbelle@lessius.eu

IALJS OFFICERS AND CHAIRS, 2016-2018 *continued*

Maria Lassila-Merisalo
Lassilantie 53
13430 Hameenlinna
FINLAND
cell/+358-50-525-5819
maria.lassila-merisalo@iki.fi

CHAIR, PUBLICATION COMMITTEE

Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

CHAIR, SOCIAL MEDIA AND MULTI MEDIA COMMITTEE

Ashlee Nelson
Victoria University of Wellington
School of English, Film, Theatre and Media Studies
Wellington 6140
NEW ZEALAND
ashlee.nelson@vuw.ac.nz

EDITOR, *LITERARY JOURNALISM STUDIES*

Bill Reynolds
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-535-0892
reynolds@ryerson.ca

ASSOCIATE EDITORS, *LITERARY JOURNALISM STUDIES*

Lynn Cunningham
Ryerson University
School of Journalism, 350 Victoria St.
Toronto, Ontario M5B 2K3
CANADA
w/+1-416-979-5000 x6294, h/+1-416-203-0803
lcunning@ryerson.ca

William Dow
American University of Paris
Department of Comparative Literature
147, rue de Grenelle
75007 Paris
FRANCE
w/+33-1-4062-0600 ext 718
william.dow@wanadoo.fr

Miles Maguire
University of Wisconsin - Oshkosh
Department of Journalism
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-7148
maguirem@uwosh.edu

Roberta Maguire
University of Wisconsin - Oshkosh
Department of English
Oshkosh, WI 54901
U.S.A.
w/+1-920-424-0862
maguire@uwosh.edu

BOOK REVIEW EDITOR, *LITERARY JOURNALISM STUDIES*

Nancy L. Roberts
University at Albany (SUNY)
Department of Communication
1400 Washington Avenue
Albany, NY 12222
U.S.A.
w/+1-518-442-4884, h/+1-518-583-8965, fax/+1-518-442-3884
nroberts@albany.edu

MEMBERS, BOARD OF ADVISORS

John Bak
(founding president)
Université de Lorraine
Centre de Télé-enseignement Universitaire (CTU), 54015 Nancy

FRANCE
w/+33-(0)383-968-448, h/+33-(0)383-261-476, fax/+33-(0)383-968-449
john.bak@univ-nancy2.fr

Jo Bech-Karlsen
BI Norwegian Business School
Department of Communication, Culture and Languages, N-0442 Oslo
NORWAY
w/+47-90-566-907
jo.bech-karlsen@bi.no

Susan Greenberg
University of Roehampton
Department of English and Creative Writing, 80 Roehampton Lane
London SW15 5PH
UNITED KINGDOM
w/+44-20-8392-3257
s.greenberg@roehampton.ac.uk

John Hartsock
(founding editor, *Literary Journalism Studies*)
State University of New York College at Cortland, Department of Communication Studies
Cortland, NY 13045
U.S.A.
w/+1-607-753-4103, h/+1-607-749-6756, fax/607-753-5970
hartsockj@cortland.edu

Richard Lance Keeble
University of Lincoln
Lincoln School of Journalism, Brayford Pool
Lincoln LN6 7TS
UNITED KINGDOM
w/+44-(0)1522-886-940
rkeeble@lincoln.ac.uk

Jenny McKay
University of Sunderland
Research Centre for Media and Cultural Studies, Sunderland SR6 0DD, Scotland
UNITED KINGDOM
w/+44-(0)191-515-2157
jenny.mckay@sunderland.ac.uk

Lindsay Morton
Avondale College
Department of Humanities & Creative Arts, Cooranbong, New South Wales 2265
AUSTRALIA
Fax/+61-(02)-4980-2118
lindsay.morton@avondale.edu.au

John J. Pauly
Marquette University
Diederich College of Communication
Milwaukee, WI 53201
U.S.A.
w/+1-414-288-3588, cell/+1-414-313-7949, fax/414-288-6400
john.pauly@marquette.edu

Norman Sims
University of Massachusetts, Amherst
77 Back Ashuelot Road
Winchester, NH 03470
U.S.A.
h/+1-413-774-2970
normsims@me.com

Alice Donat Trindade
Universidade de Lisboa
Instituto Superior de Ciências Sociais e Políticas
Pólo Universitário do Alto da Ajuda, Rua Almerindo Lessa
1300-663 Lisboa
PORTUGAL
w/+351-213-619-430, fax/+351-213-619-442
atrindade@iscsp.ulisboa.pt

Doug Underwood
University of Washington
Department of Communication, Box 353740
Seattle, WA 98195
U.S.A.
w/+1-206-685-9377
dunder@u.washington.edu

TEACHING TRANSDISCIPLINARITY

To understand human complexity, journalism students learn to apply other disciplines .

By Nathalia Maciel Corsi, Universidade Estadual de Londrina (Brazil)

Portraying the real goes beyond presenting data, statistics and speeches from official sources, as is done in most journalistic texts. The understanding of reality is given in the light of the human being. Thus, the narrative constructed from life stories and anonymous characters have the potential to humanize journalism and bring it closer to the public. Every story has two faces: the external and factual, that is related to events, and the psychological, which is internal to the individual. Narratives in depth open space to be explored on this more subtle and symbolic side, establishing a higher level of complexity.



TEACHING TIPS

In order to improve the ability of their students to interact with

interviewees and to deal with subjective contents, professors have been engaged in teaching psychology and mythology notions for journalists. That was something that surprised me in the Specialization Course in Literary Journalism

The contradictions
of character
do not diminish but
rather bring out
the human dimension

- EPL as well as in the Master in Communication from the State University of Londrina, both taught in Brazil. Sigmund Freud, Carl Jung, Mircea Eliade, Joseph Campbell, Christopher Vogler, Erving Goffman, Connie Zweig and Jeremiah Abrams are some of the names that might make up a bibliography which values transdisciplinarity.

For instance, Jung's concept of "persona" can be understood as a public

mask by which a person is socially recognized. In contrast, the "shadow" would be the part that a person does not want to show of herself and that is suppressed by the ego.

It can be said that the majority of profiles publicized in the media focus only on the "persona", and therefore are superficial. In the practice of literary journalism, the interesting thing is to reveal the complex human being, since it is not a marketing job. Exposing the "shadows" or contradictions of a character does not imply diminish him, but bring out his human dimension.

In the same way, knowing other concepts of humanistic psychology as archetypes, unconscious and collective unconscious, individuation, introversion and extroversion is important for a journalist to be able to interpret certain events of life about which he writes, realizing a deep meaning behind the facts. In addition, the mythical structure of the hero's journey, outlined by Campbell, can be adapted for the construction of non-fiction narratives. The process to which the journey refers can be easily recognized in various types of narrative

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